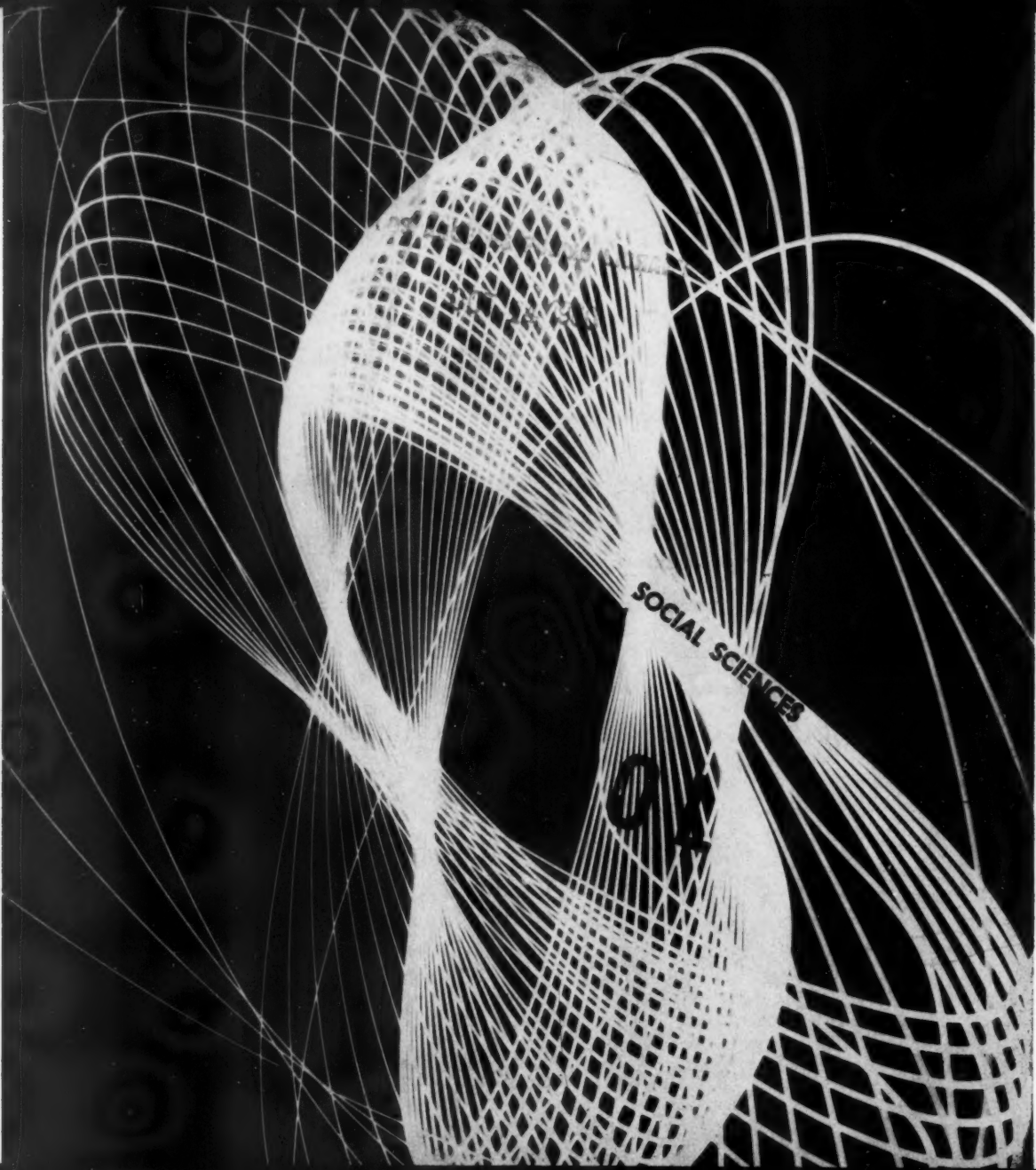


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OCT 14 1960

# Art Education

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A Department of The National Education Association, 1201 Sixteenth St., N.W., Washington 6, D.C.

OCTOBER 1960

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# NEWS AND VIEWS

Election-year positions taken on education by Republicans, Democrats and the NEA are as follows:

**REPUBLICAN STAND:** At the Republican national convention in Chicago, federal aid for school construction was voted down by a platform subcommittee, and then reinstated by the full committee. The education plank in the platform pledged action on "federal support to the primary and secondary schools by a program of federal aid for school construction—pacing it to the real needs of individual school districts . . ." Said the committee further: "We believe moreover that any large plan of federal aid to education, such as direct contributions to or grants for teachers' salaries can only lead ultimately to federal domination and control of our schools . . ."

According to the magazine *Overview* (July, 1960), Republican Presidential candidate Nixon also is opposed to federal support for teachers' salaries. Nixon is quoted as stating: "The federal government should limit its aid in the case of education to construction . . . By making money available for construction other funds can then be diverted from construction to teachers' pay."

**DEMOCRATIC STAND:** At the Democratic national convention in Los Angeles, the platform committee endorsed a broad federal support education bill that will include a "freedom of choice" provision for both teachers' salaries and school construction. The education plank stated in part: "We believe that America can meet its educational obligations only with generous federal financial support, within the traditional framework of local control. The assistance will take the form of federal grants to states for educational purposes they deem most pressing, including classroom construction and teachers' salaries."

In the publication, *Overview* (July, 1960), Democratic Presidential candidate Kennedy is quoted as saying: "School construction seems to me to be of first priority, but I do not feel it should be the sole beneficiary of federal assistance. I favored the Clark amendment in this year's education bill which would have allowed optionally the use of money for teachers' salaries as well."

**EDUCATORS' STAND:** At the recent convention of the National Education Association in Los Angeles, the NEA Executive Committee sent the following statement to leaders of Congress outlining the position of 700,000 educator-members on federal support legislation:

"The NEA Representative Assembly in 1959 adopted resolutions calling for the enactment of federal school support legislation which safeguards state and local control by permitting federal funds to be used at the discretion of the states for teachers' salaries or school construction or both. This is still the position of the Association.

"S 8 as passed by the Senate on February 4, 1960, providing substantial funds for public elementary and secondary education with the states having freedom to choose how they will apportion the money between teachers' salaries and school construction, will meet this objective.

"The NEA continues to support the principles of this "freedom of choice" federal school support bill and urges Congress to enact such legislation before adjournment."



The main theme for American Education Week, November 6-12, 1960 is "Strengthen Schools for the 60's." Daily topics are:

Sunday—"Serious Students—Stronger Schools."

Monday—"Interested Parents—Stronger Schools."

Tuesday—"Able Board Members—Stronger Schools."

Wednesday—"Quality Teachers — Stronger Schools."

Thursday—"Ample Funds—Stronger Schools."

Friday—"Challenging Curriculums — Stronger Schools."

Saturday—"Lifelong Learners—Stronger Schools."



## *On Educational Experiments in America*

Arthur D. Morse, producer-director of the NEA's documentary "How Good Are Our Schools; Dr. Conant Reports," is currently filming the first General Electric-sponsored CBS news special which will concern itself with educational experiments in America.

CBS announced this week that the show is to be aired Sunday, Nov. 13 from 9 to 10 P.M., EST, over the CBS Television Network. The education special will deal with team teaching in Lexington, Mass., the teacher training program at the Harvard summer school, and, if technically practicable, with the airborne TX experiment being conducted at Purdue University.

Morse, who is writer-producer of this program, recently brought out "Schools of Tomorrow Today," a wrap-up of educational experiments throughout the country. The book was prepared for the New York State Education Department.



## NOTES . . . from Washington

The October air in Washington is filled with talk of elections. The positions of Republicans, Democrats and Educators are presented in the "News and Views" section for your information and, of course,—BE SURE TO VOTE!

This is also the year for the election of NAEA officers. You have a responsibility here too! If you know of some person who is qualified to provide leadership for your professional association in the years ahead and who is dedicated to service, submit his or her name to the nominating committee for their consideration. Officers to be elected this year for a two-year term are: President, Vice President and Secretary-Treasurer. Four (4) Council members-at-large are also to be elected for a period of four years. When you submit your suggestions for nominees be sure to include a brief statement about them for the guidance of the committee. Send your suggestions to the chairman of the nominating committee at the following address: Thomas Larkin, Department of Art, University of Michigan, Ann Arbor, Michigan. DEADLINE DATE NOVEMBER 15, 1960.

At its meeting last April in Philadelphia, the NAEA Council selected Philadelphia, Pennsylvania, as the location for the 1965 meeting of the Association. The Hotel Sheraton has been selected as the headquarters hotel with April 6-10th as the dates. Mark these dates on your calendar now.

At the direction of the Council, NAEA President Charles M. Robertson visited the cities of Chicago, St. Louis, Kansas City and Denver in order to survey facilities for holding the 1963 NAEA Conference. He has submitted his report to the Council and an announcement of conference location for 1963 should be made in the near future.

While in Salt Lake City, Utah, during July, President Robertson was a guest of honor at a reception at the home of Mr. and Mrs. Delbert W. Smedley attended by members and friends of the Utah Art Education Association. Mr. Smedley is Art Supervisor, Granite School District, and Editor of the *Utah Art Education Association Bulletin*. Davis Maxfield, President of the Utah Art Education Association presided during an informal discussion period. A survey of the activities and the work of the NAEA in the Washington office with the regional associations was presented by Mr. Robertson.

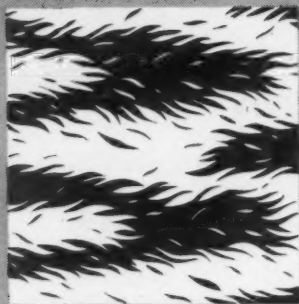
In addition to his other duties at Pratt Institute where he is Professor of Art Education, President Robertson has been appointed to serve as Director of Special Occasions, The Office of the President, Pratt Institute.

In keeping with the action of the Western Arts Association Council and the NAEA Council a new cooperative program between the two associations for record keeping and membership promotion has been adopted for the coming year. This program provides that certain permanent records of the WAA be housed in the Washington office where they will be available for study and research. This includes a complete set of all WAA Bulletins and other publications of the Association. In addition, the NAEA office will cooperate with the WAA membership chairman and state membership chairmen in a program of membership promotion. All membership money and applications will be sent to the Washington office of NAEA where individual memberships will be processed. This reverses the former procedure of having memberships processed in the office of the WAA Secretary-Treasurer. This cooperative program was developed upon the retirement of George Dutch, faithful WAA Secretary-Treasurer for many years.

Several new publications are scheduled to become available during the year and will provide concrete testimony to the increased vigor of the NAEA publications program. A Pacific Arts Association committee under the chairmanship of Josephine Burley Schultz is concluding its study on "Facilities for Art Instruction" and it should be available before the first of the year. The report of the Conference on Art for Academically Talented Students written by Edwin Ziegfeld has been submitted to the NEA Project for Academically Talented Students, sponsors of the conference, and should be available in printed form sometime during the year. A committee of the NAEA under the chairmanship of Ann Lally is preparing an issue of the Secondary School Principals' Association Bulletin on "Art in the Secondary School." This is scheduled to appear in the February or March issue of the Bulletin and will be available as a publication of the NAEA soon thereafter. A brochure on "Careers in Art" is being prepared by the faculty of the Massachusetts School of Art and will be co-published with the Crayon, Watercolor and Craft Institute.

The NAEA office receives many requests during the year for information on sources of exhibitions. A survey of exhibit sources is now being made but there are probably many sources which have not yet been identified. If you know of any sources for exhibitions send them to the NAEA office right away. The address, in case you've forgotten, is:

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# Art for the Man of Action

GORDON C. BENSLEY

At the risk of sounding like a cigarette advertisement, I beg your indulgence for a moment in reporting a brief interview with the Man of Action. Of necessity, it had to be brief, for there were Things to Be Done.

"How do I feel about art in the curriculum?" he smiled, and, relieved that such a question seemed to pose no new tensions, canted back his swivelchair. "Most commendable . . . in fact, can be a fine broadcasting experience. Relaxing, too . . . wish I'd had time to take it." But the inevitable return-to-reality look swept across his face, and the chair snapped forward again. "Never could draw a straight line, though. And besides, with all the science we need today—who *does* have time for it? First things first; . . . we've got a job to do if we want to survive. Can't waste much time on luxury items." And with this final pronouncement, he took off from his launching pad and departed to Do Things.

But our Man of Action is obviously a Thinking Man, too. He may even go as far as to be a Reading Man as well, and may—in his concern for science in the curriculum—have chanced to read an article in last November's BULLETIN entitled, "A New Look at the Science Program." Here he would have found a suggestion for the ideal modern science course: a course that emphasizes big, unifying principles—not one that buries the student under a vast catalogue of facts in an effort to "cover the ground." Instead it attempts to instill excitement and understanding by letting the student share the inventive acts of great creative scientists. "Commendable," would again be the Man of Action's reaction, "if there's anything we need today, it's up and coming creative scientists." And his thoughts begin to wander back to periods of great creativity in the history of science. Two eras of significant advance in both method and actual discovery were italicized in his mind: one was the Hellenic Civilization from three to six centuries B.C., when Western

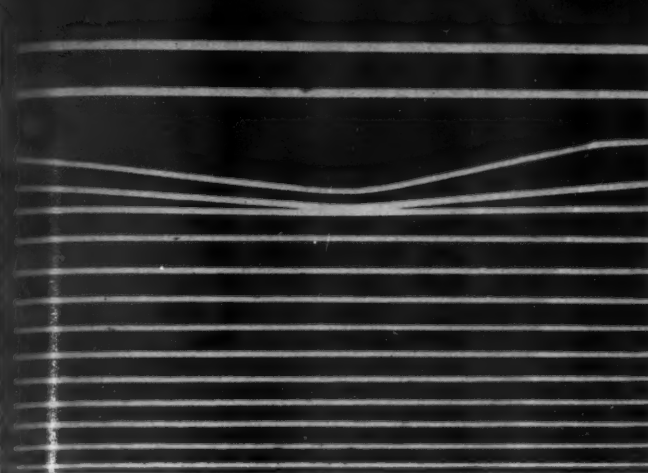
science really began; the other, a movement that gained velocity during the Renaissance (partly through a rediscovery of Greek ideas), one which, partly through Leonardo da Vinci's insistence on the significance of observed detail, led to the discovery of the principle of induction.

Here the Man of Action paused for a mental double-take. He noticed that Praxiteles, the Parthenon, and the Greek tragedians came to mind as readily as Pythagoras, Aristotle, and the Atomists. And the Renaissance, of course, was an artistic hot-house. These two periods in which science was incubated were not *specifically* scientific; they were also the great creative periods of literature and art. It could not be sheer coincidence that art and science tend to flourish together . . . and he wondered if this in itself could be one of those nice, big, unifying principles. . . .

Far from the launching pad, amid the peaceful shrubbery at Andover, we are trying to develop an art course for the Man of Action. Although it can serve as groundwork for future professional artists, it is primarily designed for the student who "can't draw a straight line"—in other words, the general student. It is actually the old "Studio Art" course; but this title, which is in use today, leads to a semantic difficulty: the old "Studio Art" is now known as "Advanced Studio Art," and is an elective for those who wish to paint or sculpt, but does have studios in visual design media which can be more easily handled by beginners. A four-hour-a-week minor, it consists of one-part photography, one-part drawing, one-part three-dimensional workshop, and one-part lecture. No outside preparation; hence a minor.

The aims of this course are (1) to develop visual perceptions and relationships, (2) to help the student become an inventive person through his own experiments, and (3) to stimulate an awareness of the cultural past, present, and future. Such high-flown generalities need a bit of explanation—and again I beg your indulgence, for the only way I know to explain this is by describing (with pictures) just what

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PHILLIPS ACADEMY.



does go on in the studios.

Let's start with photography. To begin with, we are not training photographers, although the students do all the technical operations themselves. We use press cameras so that they can be passed around and the student can follow his negative from the time he takes his picture to the developed results, contact print, and enlargement. The problems given are visual and not literal—as illustrated here by five sample solutions to five problems in selective seeing. Running clockwise, the problems are stated as follows:

(1) "A Sensuous Surface." The student is asked to move in close to a subject and select a visual richness of surface detail or texture.

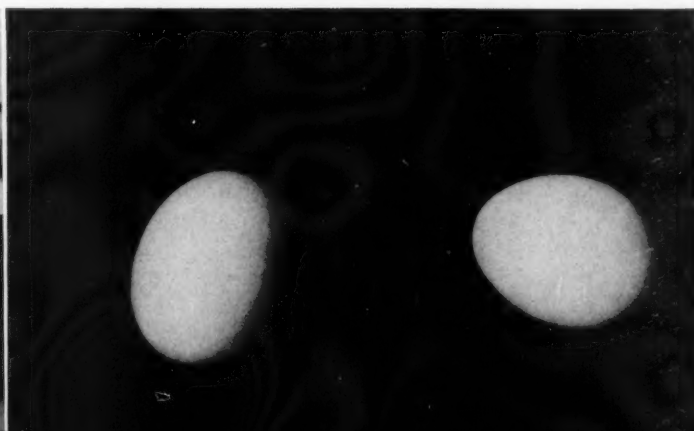
(2) "A Syncopated Series." Here the problem is to search for a rhythmic visual repetition of forms, with an element of variation to ease the monotony—which, in this case, was eased by a student wedging his foot

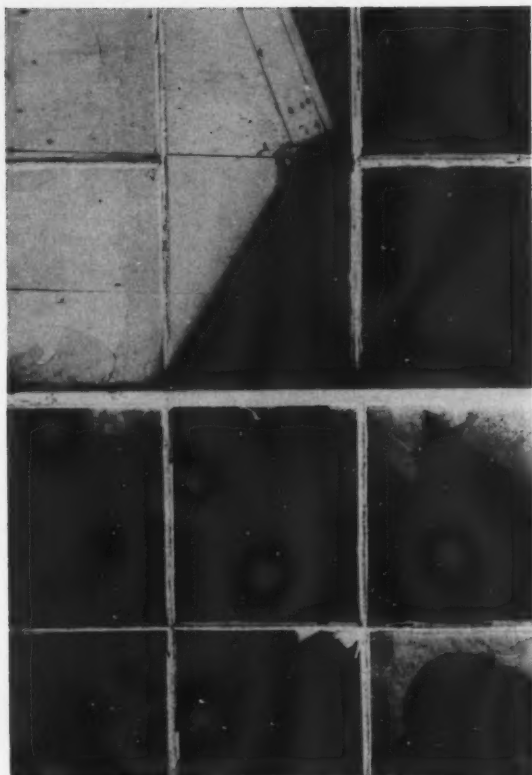
into the metal grillwork of a cellar window-grate. All for art.

(3) "A Strong Shape." A broken window (which today, I'm afraid, has become almost a cliché) is one student's solution to the problem of finding a shape that becomes visually striking through its irregularity or unusual character. (page 8)

(4) "A Simple Smacker." The most difficult of the five problems: to simplify to the extreme in the attempt to find an image of arresting power. Here the two eggs are almost hypnotic.

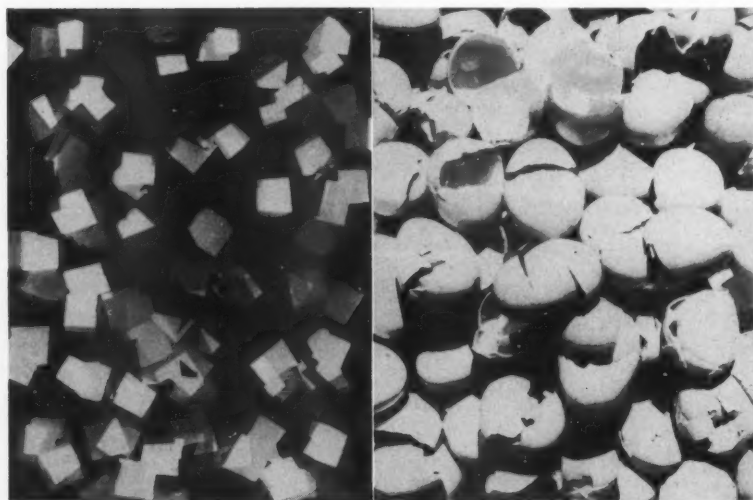
And (5) we call "A Sans Sujet"—which is merely (at lower left) a departure from the examination of nature in order to seek a visual organization through photographic deviation. One such deviation is the "photogram," a method by which light or chemicals are manipulated on an emulsion to cause an image. This one is hard to control, but fun, and can open up all kinds of possibilities.





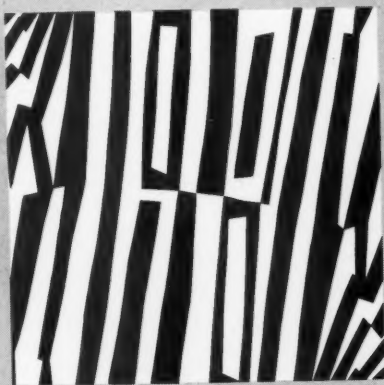
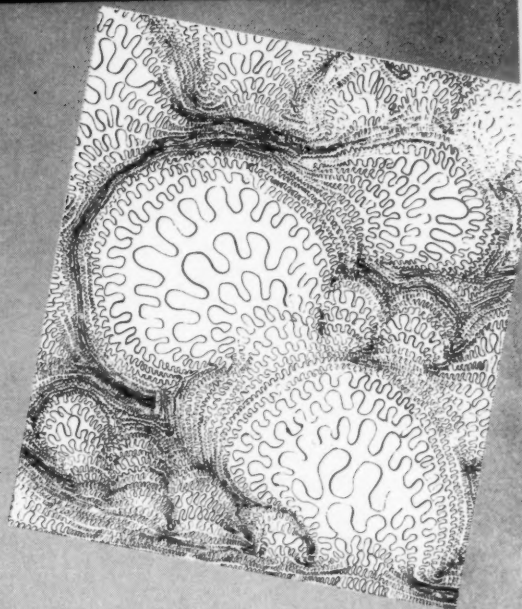
Drawing is also a discipline in selective seeing, with some hand-eye coordination thrown in. The first exercise (*on page opposite*) is great fun on telephone pads: to write one's name normally, then backwards, then upsidedown, then upside-down-backwards. (This is actually a Renaissance doodle problem, and Leonardo was an expert.) Exploratory exercises in the use of various drawing tools follow contours done with bamboo reed pens, convolutions with crow-quills, then selective exercises in figure drawing—just the volume of a figure, or just the folds in the clothed figure. The ability to know what to leave out is very important here, and leads to a consideration of the space where the drawing isn't. Therefore, the next exploratory step, through black-and-white collages, is to create situations in which the black and white are of equal importance, and then ones in which the relationship changes from white-on-black to black-on-white. Work on color collages follows and occupies much of the winter term. In the spring, the students return to nature and do much of their drawing out-of-doors, their skill reinforced by their previous acquaintance with basic visual devices in the problem of handling visual space.

Sometimes curious correlations occur between drawing problems and photographic ones: for instance, a purely abstract approach in a collage problem can yield an astonishingly similar result to a photographic problem approached through nature. And this similarity can even occur within one medium, as illustrated by this photograph of the egg shells as compared with the photogram made from squared paper masks.





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*Images, Signs and Symbols. A Visual Survey of International Art Education*. Catalogue of an exhibit presented by the Art Department of the College of Architecture and Design and the Museum of Art, University of Michigan, Rackham Galleries in Ann Arbor, April 1957. Many illustrations in black and white plus notes from the exhibition by Alex Pickens.

Soika, Dr. J. A., *An Excursion into the World of German Instruction of Arts*, Berlin Bund Deutscher Kunsterzieher, 1958. A booklet containing 87 black and white reproductions of various creations of children and adolescents. Work represents the latest developments in German art education. Sponsored by the German Society of Art Teachers.

Trowell, Margaret, *Art Teaching in African Schools*. London, Longmans, Green. A series of small booklets written for African teachers. Titles: *Design, Basketwork, Modelling, Picturemaking, Materials*.

## Folios and Reproductions

Ott, Richard, *The Art of Children*. New York. Pantheon Books, Inc., 1952. Seventeen full color plates. Preface by Herbert Read. Paintings done by children under guidance of Richard Ott at the America House, Munich, Bavaria.

*Reproductions From The Thursday Academy, Paris*. Westport, Connecticut. Artex Prints, Inc. 16 international size color postal cards, printed in France. Cards represent the work of French children from the Thursday Academy, directed by Arno Stern. Informative text relating to the school and its founder.

*Reproductions of Children's Art, The Mazzon School, Milan, Italy*. Westport, Connecticut, Artex Prints, Inc. Twenty-two colored postal cards of the work of Italian children from The Mazzon School, Milan, Italy.

## Periodicals

*Arts and Activities*, October, 1954. "Italy's Children Live Up to Their Heritage".

*Art Education*, Journal of the NAEA, Nov.-Dec. 1951. "Art Education in Israeli"; "Youth Speaks to Youth, International School Art Program".

*Art Education*, Journal of the NAEA, February 1953, "1952 Meeting of the League of German Art Educators".

—, Journal of the NAEA, January 1956, *International Issue*.

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- Polish Publication *W. Oczach Dzieci*, 1955, distributed to art educators by Polish Embassy, 1956.
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- , *Journal of the NAEA*, March, 1958, *International Issue*.
- , *Journal of the NAEA*, December 1959. "Destinations in the International School Art Program".
- , *Journal of the NAEA*, January 1960. "Art Education in the U.S.S.R."
- Art Education*, Pamphlet No. 6, London. British Ministry of Education, HMSO (Her Majesty's Stationery Office), 1946. Briefly but fully deals with the field of art education in Britain in all its aspects from nursery school to adult centers and the training of teachers. Illustrated, color plates.
- Athene*, The Journal of the Society for Education Through Art, London, 37 Denison House, 296 Vauxhall Bridge Rd., S.W.1.
- Craft Horizons*, Vol. XVIII, No. 1, January/February 1958. "Child Weavers of Egypt". Illustrated.
- DU*, March 1953, Zurich, Switzerland. Issue of illustrated monthly devoted to children's art from 14 countries. Introductory summary of contents in English. Many illustrations in color.
- Education Through Art*, Journal of INSEA. Autumn 1958, No. 1. "Education Through Art in Practice". "Various Methods and the General Aims of a Flexible Teaching Policy". (English translation.)
- , *Journal of INSEA*. Spring 1959, No. 2. "Art Education in Recently Awakened Countries". English translation of two additional articles.
- , *Journal of the INSEA*. Autumn 1959, No. 3. "Art and Education in Brazil". English translation of three additional interesting articles.
- Everyday Art*, Published by the American Crayon Co. Fall issue 1957. "Children's Paintings of the Scuola di Severino, Bornaccino, Italy". Also other issues.
- Graphis*, Vol. —, N. 11/12, . "Soviet Children's Paintings".
- , Vol. —, No. 16, . "Children's Painting Competition".
- , Vol. V, No. 27, . "African Children's Drawings".
- , Vol. VII, No. 38, . "Children's Collective Painting".
- , Vol. X, No. 55, 1954. "The Boys Visit a Motor Car Factory in Milan".
- , Vol. XIV, No. 77, 1958. "The Teaching of Painting in Schools". A 28-page article with 51 excellent illustrations, 15 in color. The article was planned to coincide with the Tenth International Congress for Art Education held in Basle, Switzerland, August 1958. The issue also includes a selected bibliography of books on Art Education.
- , Vol. XV, No. 83, 1959. "Egyptian Children's Tapestries". Illustrated, black and white.
- Japanese Art Education*, Journal of the UNESCO Art Education League in Japan, No. 1, September 1952 and other issues. Japanese National YMCA Bldg., 2, 1-chrome, Nishikanda, Chiyoda-ku, Tokyo, Japan.
- Kyoiku Bijutsu*, (*Art in Education*.) Tokyo, Published by Society for Art in Education, Cray-pas Bldg., 2-1 Kanda-misakicho, Chiyoda-ku, Tokyo, Japan. Annual subscription fee US \$3.00. The title literally means "Art in Education". The Journal is published monthly except in August when Japanese schools are closed for the summer vacation. Although the periodical is printed in Japanese except its table of contents, which is also printed in English, both color and black-and-white photographs illustrating the pages make it attractive even to those who do not read the language. Upon request in writing from INSEA members only, the journal may be sent free of charge provided that the mailing expenses are paid in advance.
- Life*, March 29, 1954. "Japan's Young Dreams".
- , December 8, 1958. "Child's Eye View of a Fairy Tale World. Children of Many Lands Fancifully Illustrate Andersen Tales. The Young Ex-Artists of Italy".
- National Elementary Principals*, "Art and Art Education in India", April, 1959.
- National Geographic Magazine*, November 1957. "Children's Art Around the World". Story of D. Roy Miller, a Philadelphia artist, who has with the help of the United States Department of State and Foreign Embassies in Washington D.C. Pictures reproduced are 22 of the 12,000 collected by Mr. Miller.
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- , June 1957. *Art for All Ages, All People, All Places*.
- , June 1958. *Art Education In Russia and Sweden*.
- School Arts* April 1959. *Special Article on the Children's Creative Center at Worlds Fair Teaching Art in Today's World*.
- , June, 1959. *Child Art in Alaska, Pasadena and Paris* "Collective Painting in a Paris School". "We Sent Our Mural to Germany".
- , October 1959. "Art in Soviet Schools". "French Children's Art Is on Tour".
- , January 1960. *Art Education in Hawaii*.
- , March 1960. "An American Artist in Russia".
- Shankar's Weekly, Children's Art Number*. 1956 and 1958 issues. (India.) An annual publication of children's art and compositions selected from over 52,000 entries submitted by children from 5-16 years of age from 63 countries of the world, including the U.S.A. and Canada.
- Studio*, Vol. 150, No. 752, November 1955. "Child Art From the Schools of the East".
- UNESCO Courier*, Vol. IV, No. —, July-August 1951. "Stories in Clay by Children Under Ten".
- UNESCO Courier*, Vol. VI., No. 10. *Art and Education*, October 1953. Out of print.
- , Vol. VIII., No. 2, July 1955. "Weather Vane for Children's Books".
- VAEVO, International Issue*, INSEA Assembly 1957, December 1957. Journal of the Netherlands Society for Education Through Art.
- WAA Bulletin*, November 1957. Vol. 42, No. 1.

## Exhibits

- American Federation of Arts, Circulating Exhibit of Children's Drawings*. 50 by Japanese children and 50 collected from around the world, selected from the Morinaga Society's International Drawing Exhibition of 1955-56. American Federation of Arts, 1083 Fifth Avenue, New York 28, New York. UNESCO traveling exhibit.
- Art Work of French Children*, (See *School Arts*, October 1959.) Contact Pauli Tolman, Supervisor of Art, Los Angeles Public Schools.
- INSEA The Art of Adolescence*: Contact Edwin Ziegfeld, Hd., Department of Fine and Industrial Arts, T.C., Columbia University, N.Y. 27, N.Y.
- NAEA, Woodcut Loan Exhibit, Taipei American School, Formosa*. Exhibit consists of 32 color woodcuts, mounted on Chinese scrolls, made by students of the school. Children of Free China and twelve other nationalities in addition to American children are represented by work in the exhibit.

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# Art and the ... SUPERCONSCIOUS

HELEN CABOT MILES

On the platform of the main assembly hall at the INSEA conference at the Hague, in August 1957, Mr. Barclay-Russell, colorful and active protagonist of the British Society for Education Through Art, threw out the suggestion that it might be time for art educators to admit the existence of, and begin to talk about, the *superconscious*.

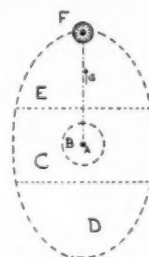
Some three years have passed. Did Mr. Barclay-Russell's gauntlet find no takers? Perhaps the time is ripe for public acceptance of the challenge. A bit of concerted thinking about the superconscious might be provocative and productive, what with increasing concern among us for the "still unfathomed sources of the human psyche,"\* the creative process, subjective expression, inner reality, and unique contributions that art experience may make to the total educational program.

In picking up the gauntlet (a sort of delayed time-bomb, it would appear) I am not at all unaware of the strong aversion in some aesthetic quarters to discussions of psychology; and what with the nature of much academic psychology—or, more accurately, many psychologies—this is scarcely strange, for they do sometimes seem to have neglected certain subtle aspects of the human being known to us artists with our own aesthetic modes of perception. Accordingly, they have often seemed to us both limited and limiting; more than that, we have been aware of the resultant confusion of issues when psychoanalysts have turned their attention to art and artists! But happily, the world is moving and so, along with it, is depth psychology. Since the pioneering spirits who are furthest along not only in their formulations of theories about the superconscious, but also in clinical validation of their hypotheses seem to be concerned with all the higher values *including the aesthetic*, and since they seem to be approaching some highly significant answers to puzzling questions concerning inspiration and creativity, perhaps we should, indeed, be taking a closer look.

To what end? We might find support for our own un verbalized hunches; we might find clues to the nature and the resolution of half-recognized conflicts; we might even, in time, discover a space-age vantage

point from which the prevalent strong and apparently opposing views of our tasks and our goals as art educators would fall into place as parts of a spectrum. For red must be red, and blue must be blue, if the spectrum is to add up to the white light of totality; one is not "right" and the other "wrong" because they are different. *The seeking out and emphasizing of pure aesthetic values serves one purpose; self-expression—with or without aesthetic quality—serves another; and the developing of higher human values may serve still a third. They are related. They can work together. They are not synonymous.*

What I shall present here, without further delay, is a diagrammatic formulation of the nature of man, one that takes the superconscious into account.



Here is what might be called a portrait of individuality in its *consciousness* aspect. At A: the I-consciousness ("I think, therefore I am" and also "I feel, therefore I am.") In B: whatever is in my consciousness actively at this moment. C, which we might term the "middle unconscious" is the area from which we can produce at will any one of a thousand (or two or ten) familiar facts or ideas—material that is easily accessible but that cannot occupy the center of consciousness simultaneously. The dotted lines throughout indicate the permeability of all the boundaries. They are like cell-membranes, with their osmotic properties, to use a biological analogy which seems entirely fitting.

But now we come to the areas of greatest interest, because least understood, those that are truly subjective, "subliminal," those the professional advertisers are beginning to use with consummate and conscious skill, that artists have *always* used, but for the most part *unconsciously*. In D, we have the lower uncon-

\*mentioned by Edward Rannells in his thought-provoking article "The Humanities in Liberal Education" in the EAA Bulletin for January, 1960.

*Helen Cabot Miles from Newtonville, Mass., spent the year 1959-60 studying with Dr. Roberto Assagioli at the Institute for Psychosynthesis in Italy.*

scious (the total Freudian unconscious)—the seat of the autonomic bodily functions (those highly intelligent but unconscious processes such as digestion) and also the repository for literally thousands of impressions that have entered as a result of our conditioning. Here lie buried—invisible, unrecognized, but active—many, if not most of our true motives. (No matter what we say about them, the facts may be quite the reverse of the protestations! And what a shocker it is when this knowledge begins to dawn upon us with full impact!)

What is E? Quite obviously the SUPERconscious, the source of the *higher* drives and motivations, and of the intuitions (using the word in a sense altogether different from the “feeling” of emotion), and of inspiration. Here, then, in view of its ethical, aspirational, aesthetic, and spiritual (please, not sectarian dogma!) content, we have a source well worth tapping. HOW to tap it is another question, and not the proper province of this paper, though there are clues and even validated techniques available.

There still remain F and G, and it is not by chance that F is shown at the highest part of the superconscious area, for it lies, indeed, *beyond* (though scarcely in this three-dimensional sense) the superconscious. Here is the Self (capital used advisedly)—the unifying Center which *can* be utilized to harmonize, to synthesize the many little sub-selves\* which are often, even normally, doing battle with each other. Finally, G, the glorious *possibility* of establishing an ever more stable contact with the unifying Center, though for most of us it is as much as we can do to penetrate a little of the way into the superconscious.

Now to spell out the practical consequences of accepting this conception of the human being as a working hypothesis is a task for group effort—and for years to come; but a few pointers-of-direction can be indicated here. Obviously, it offers several possibilities when we come to draw upon those “mysterious depths of the human psyche” from which, I believe we would all agree, come ideas, creative impulses, and inspirations: we can draw upon the lower unconscious, upon the middle, or upon the higher. What comes from the different levels differs markedly in kind and *content*, in subject-matter, but not necessarily in aesthetic quality. Its effects upon us as creators, and upon those who view our efforts are different, and the methods, the facilitating conditions for tapping the various sources vary, too. We need to come to understand *both*, for both are important.

So far, in the past few decades, *we have made*

\*For instance, the competitive, wage-earning, practical sub-self; the dreaming, idealistic, creative self; the father; the husband; the champion of world peace; the American; the Christian or the Jew, and so on.

*progress in discovering and utilizing means for releasing creative energy*, and we have discovered certain values inherent in the resulting free expression. In terms of our diagram, we have relieved tension (which must always precede or accompany creative activity) by facilitating access to the unconscious. But which *part* of the unconscious has not been our concern. Much of the release has been of lower content; for the appropriate techniques are more generally known and used. Under certain conditions, chiefly when conscious, objective evaluation contributing to self-understanding accompanies the creative expression, the process could be called *therapeutic*; but we do not need to use this word, so often viewed with distaste, if not alarm. Actually, free expression serves two purposes, both important: It releases surplus energy which, unreleased, could have disturbing effects; and it activates expression of latent creative potentiality.

Does it matter whether we come to understand how to differentiate, how to set about tapping the *higher* potential? Whether we begin, in brief, to devote effort to becoming acquainted with the SUPERconscious? In terms of sheer creative outlet, or strict aesthetic canon, perhaps not; but in terms of growth towards maturity and responsibility, towards the *human quality* critics of the present social order (including education), and dedicated teachers who are also lovers of humanity envision, it matters very much. To make practicing artists is one thing; to make a unique contribution to the educational whole is another. We must not confuse the two. When we can demonstrate more clearly the relationship of the study and practice of art to emotional and mental health, and to the expanding and sensitizing of perceptiveness and consciousness, then, I think, and *only* then, will our profession be whole-heartedly acceptable as a necessity. We stand, I think, at the beginning of a long, but interesting journey.

The longest journey, however, begins with the first step. What I am here suggesting is a specific step that has proved to be a momentous one for some who have taken it: pondering upon the proposed concept of the human being, of ourselves and our pupils. Quiet, calm pondering, with imagination and with *persistence* (for days, months—even years) is a well known technique for penetration into hitherto hidden realms, towards *any* new insights, and it is the first step, the *sine qua non* for us now, in discovering whether or not the proposal here set forth has relevance and significance for us personally, for our pupils, for education in general.

One by one, such questions as the following might be examined in the light of the hypothesis:

*Continued on page 23*

## Periodicals In Review

Shibui, anyone?

Shibui, the Japanese term for the highest level of appreciation of beauty, is the subject of the entire August issue of *House Beautiful*. Words alone cannot describe the beauty which the Japanese create around them, although some illuminating words are used in articles such as: "What Japan Can Contribute to Your Way of Life", "The Most Flexible Houses in the World", "The Garden as Part of the House", "Discovery of Another Gastronomic Planet" and others by authors Anthony West, Elizabeth Gordon, Frances Heard, John deKoren Hill and Marion Gough. But words are supplemented beautifully by the many photographs, in color and black and white, of Kiichi Asano, Norman Carver, Jr., Ezra Stoller and others.

The many articles and books on the arts of Japan have prepared us for the beauty to be found in Japanese architecture and gardens, but it is a revelation to see the beauty in the way a picnic basket is packed or in many other objects of everyday use.

Another marvel is the rich but delicate color found in all the color photographs. If this is due to the type of color film used rather than the subject matter it is a coincidence that the same subtlety of color is found in the photographs of the different photographers.

By all means get a copy of this excellent issue for your files and hope that *House Beautiful* finds other countries or areas to treat as well as it has Japan.

Color, but a very different kind, plays a major role in the success of another and relatively new periodical. This is *CA: The Journal of Commercial Art*. This is visually one of the liveliest publications on the market today. The writing is wisely kept to an informative minimum. Color in this publication is hard to describe. Where the colors in the Japanese article reviewed above were soft and evanescent, the colors used in *CA* are sparkling and brilliant, but not harsh or jangling.

A typical issue of *CA* (June, 1960) contains a tribute to the recently deceased William Golden, former art director for CBS. The article "The Golden Touch" by Will Burtin demonstrates the use Golden made of the work of such artists as John Groth, David Stone Martin, Robert Osborn, Ben Shahn and Feliks Topolski. Also included are articles on book jackets, the World Design Conference in Japan, the Chicago Typographic Show and a monthly feature titled "Exhibits"

which gives thumbnail exhibits of the work of various commercial artists. Still another most helpful feature for the practicing commercial artist and printer is the monthly color graph showing the results of admixtures of various screenings of two colors. A collection of these color graphs is being published through *CA*.

In black and white but also sparkling and brilliant are the reproductions of eleven photographs by Brett Weston to be found in volume 7, number 4 of *Aperture*. I admire the fidelity to the photographs which this magazine achieves.

Beautiful presswork is also a hallmark of the magazine *Connaissance des Arts*. In its July issue a superb color reproduction of a stone mask from Mexico, circa 500 to 100 B.C., introduces Dr. Bernard Villaret's article "New Light on Precolumbian Mexican Art". The article which aims to explain that this art is an extremely perceptive one is overshadowed by the excellent photographs of thirteen works, two in color. The titles given the works are most appropriate, especially that of the one little figure titled "Lolita".

This issue also contains an interesting article on "Unfinished Masterpieces" which explores some of the reasons for the current interest in the unfinished works of old masters, an interest attributed in part to increased interest in techniques and to the impressionists stress on the effect of the penetrating glance or the sudden impression.

*Design Quarterly's* double issue, numbers 48 and 49, is another not-to-be-missed periodical. This is the third in a series of comprehensive presentations of craftsmen. The first dealt with ceramists, the second with jewelers, and this issue deals with weavers.

As in the previous issues each craftsman is presented in a brief biography accompanied by illustrations of one or more (in most cases more) pieces of his work. The work of fifty-seven weavers is represented in the hundred and forty-one photographs. A short glossary of weaving terms is included to help the uninitiated understand the verbal descriptions accompanying each photograph. Following the pattern of the previous issues, a list of weavers with their addresses is appended at the back of the magazine.

Alfred P. Maurice

Director

Kalamazoo Institute of Arts

# NAEA- NEA

## Summer Meeting



Pres. Robertson and Wm. Carr, NEA Exec. Secty.



Pres. Robertson and Hawaiian Delegates

The annual summer meeting of The National Art Education Association, a Department of the National Education Association, was held in connection with the NEA's 98th annual meeting in Los Angeles, June 26-July 2.

NAEA President Charles M. Robertson, professor of art teacher education at Pratt Institute, Brooklyn, N. Y., presided at the meeting which attracted a crowd of approximately 250 art teachers. NAEA vice president Ruth E. Halvorsen and Naomi Dietz served as co-chairmen of the program for the meeting. Miss Halvorsen is Supervisor of Art in the Portland Oregon public schools, and Miss Dietz is with the Department of Art Education at the University of California at Los Angeles.

One of the high spots of the meeting was a panel discussion on "New Practices for Professional Growth." Miss Edith M. Henry, Professor of Art, Long Beach State College, served as chairman and coordinator of this discussion. Panel members included Tom Tramel, Chairman, Division of Fine Arts, San Fernando Valley State College, Northridge California; Evangeline Heisig, Supervisor of Art, Los Angeles City Schools; Mrs. Elizabeth Effinger, Supervisor of Art Education, Pasadena City Schools; Mrs. Kay Alexander, fifth grade teacher, Clara Barton



Leven Leatherbury, San Diego; Edith Henry, Long Beach



# 1960

## Los Angeles

School, Anaheim, California; Leven Leatherbury, Supervisor of Art Education, San Diego City Schools.

Another highlight of the meeting was a discussion-lecture demonstration on "Bulletin Boards—Overt Persuaders," by Dr. Jack D. Stoops, Associate Professor of Art Education at the University of California, Los Angeles. Among the topics discussed were the ways of achieving visual organization, the difference in "placing" and "putting" items on a bulletin board, borders, matting, lettering, mounting and materials. A question and answer period followed Dr. Stoops' demonstration.

Plans for the NAEA's Sixth Biennial Conference, to be held at the Hotel Deauville, Miami Beach, Florida, April 11-15, 1961, were discussed by President Robertson before adjourning the meeting. Attention was called to the pre-conference articles concerning the Conference which will appear in the fall and winter issues of the NAEA Journal, ART EDUCATION.

President Robertson also urged teachers to visit the exhibit of Children's Art which was arranged especially for the NAEA meeting by Youldon Howell, Art Director for the Pasadena Public Schools. The exhibit was on display in the Statler Hilton Hotel during the NAEA summer meeting sessions.

Photos: William Milliken, Jr.

Jack Stoops demonstrates  
NEA Vice Pres. Halvorsen, and Friends  
Panel Discussion Groups



# NEWS IN EDUCATION

## NEA Announces Major Study On Changes In School Instructional Programs

A comprehensive inventory of space-age changes in the nation's schools is scheduled to get underway soon.

The two-year project sponsored by the NEA is designed to test the adequacy of the American school program and to make recommendations for further developments, according to William G. Carr, executive secretary of the National Education Association, who recently announced the project.

Ole Sand, head of the department of elementary education at Wayne State University, Detroit, Mich., has been named director of the project. A 16-man committee of educators will work with him under the chairmanship of Melvin W. Barnes, superintendent of schools, Oklahoma City, Okla.

The first step, according to Dr. Carr, will be to probe recent and current changes in school programs. A study will be made of the rationale behind those changes. During the course of the probe, the committee will take a hard look at the kinds of decisions being made and at who is making them.

"Eventually, the committee hopes to define and state the views of the organized profession concerning the instructional program of the elementary and secondary schools," Dr. Carr stated.

"The decision to undertake this major study of our schools is based upon the conviction that these times call for major decisions," said Dr. Carr. "The present period of rapid change is one of the most critical periods in the history of man. It has produced great uncertainty as to the proper course to pursue in many phases of American life including education."

"The critical world situation, the explosion of knowledge in science and other disciplines, the cleavages in educational philosophy and attendant criticism of the schools contribute to the need for serious consideration by the profession as to what constitutes a truly effective educational program," said Dr. Carr.

"Many persons and groups have already spoken as to what our schools should do and how they should be organized. The organized profession will do less than it did at other critical periods if it fails to meet the present challenge with special effort," he added.

"In giving direction to the course of American education," Dr. Carr said, "professional educators must not make the same mistakes as their critics and even some of their supporters. They must speak from facts supported by evidence of what is now being done in the schools before they can say what ought to be done.

It is the purpose of this newest NEA project to assure that decisions of the profession are rooted in reality as it points the way for American education."

The following committee has been named to work with Dr. Sand and Dr. Barnes:

William M. Alexander, chairman, Department of Education, George Peabody College for Teachers, Nashville, Tenn.; Mrs. Sarah C. Caldwell, Akron, Ohio; Hollis L. Caswell, president, Teachers College, Columbia University, New York City; Rufus E. Clement, president, Atlanta University, Atlanta, Ga.; Marion Cranmore, principal, Burns Park School, Ann Arbor, Mich.; Cornelius W. de Kiewiet, president, University of Rochester, Rochester, N.Y.; Mrs. Carol Douglass, Gainesville, Fla.; Robert J. Havighurst, professor of education, University of Chicago, Chicago, Ill.; Anne S. Hoppock, director of elementary education, State Department of Education, Trenton, N.J.; James D. Logsdon, superintendent, Thornton Township High School and Junior College, Harvey, Ill.; Philip H. Phenix, dean of the college, Carlton College, Northfield, Minn.; Thomas G. Pullen, Jr., state superintendent of schools, Baltimore, Md.; I. James Quillen, dean, School of Education, Stanford University, Stanford, Calif.; G. Baker Thompson, county superintendent of schools, Delaware County, Pa.; Allan M. West, secretary-treasurer, Utah Education Association, Salt Lake City, Utah.

## Good Kindergartens Supplement Good Homes, NEA Advises In New Instructional Leaflet

Families which move to the suburbs "for the sake of the children" still can't compete with a good kindergarten when it comes to giving five-year-olds the play space, equipment, activities, and social stimulus they need, according to a leaflet just released by the National Education Association.

The leaflet, titled *Public Kindergartens*, is one of a series published by the NEA Elementary Instructional Service. It calls for a "downward" expansion of public education to meet the needs of five-year-olds, in the same way that an "upward" expansion has met the needs for higher education.

It is easy to say that parents should do the job of meeting all of their children's needs, says the leaflet, but this glib statement fails to take into account the ways in which family life has been complicated by many "deep-rooted and irreversible forces." Today even the best homes find that they must turn to outside sources—hospitals, museums, libraries—to supplement what they themselves can do, it notes.

The leaflet defines a good kindergarten as one which recognizes the difference between the "study" of older children and the "play" of five-year-olds. "It is no favor to a kindergarten-age child to make him spend his day in a diluted first grade." Small groups of 20 to 25 children, well-trained teachers, and plen-

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# NEWS IN ART

## NAEA NOMINATIONS

This is the year for the election of NAEA officers. Offices to be filled are as follows:

For a period of two years:

President

Vice President

Sec-Treasurer

For a period of four (4) years:

Four (4) Council Members at Large

If you would like to suggest a person to the nominating committee for one of the above offices it should be sent to the committee chairman before *November 15*.

When a name is submitted to the committee a statement about the person should also be included. This should indicate the person's educational background, teaching experience, work in the association, and any other items which will help the nominating committee to assess the person's qualifications to provide leadership to the NAEA and its program. Mail your suggestions NOW to the committee chairman at the following address:

Mr. Thomas Larkin  
Department of Art  
University of Michigan  
Ann Arbor, Michigan

## John Hay Fellowships for 1961-62

Seventy-five John Hay Fellowships for 1961-62 will be awarded to public senior high school teachers by the John Hay Fellows Program. Winners of these awards will study in the humanities for a year at one of the following Universities: California, Chicago, Columbia, Harvard, Northwestern, and Yale. They will receive stipends equal to their salaries during the fellowship year. In addition, travel expenses, tuition, and a health fee will be paid.

The seventy-five John Hay Fellows will be selected from schools and school systems interested in making the best possible use of the time and talents of good teachers and in developing practices designed to break educational lock steps. Applicants should have at least five years of high school teaching experience, and should be not more than fifty years of age.

Five new states will participate in the John Hay Fellows Program for 1961-62: California, Florida, Indiana, New Hampshire, and Wisconsin. The other

participating states are: Arizona, Colorado, Connecticut, Illinois, Louisiana, Maryland, Massachusetts, Michigan, Missouri, New York, Ohio, Oregon, Pennsylvania, Utah, and Virginia, as well as the District of Columbia.

Languages, literature, history, music, and the fine arts are usually included in the humanities, and teachers of these subjects are invited to apply. In addition, applications from teachers in other disciplines who wish to study in the humanities are accepted.

The John Hay Fellows Program received a new grant from the Ford Foundation last spring which will enable it to continue its activities through 1966. The Program was established in 1952 by the John Hay Whitney Foundation.

Interested teachers should communicate with Dr. Charles R. Keller, Director, John Hay Fellows Program, 9 Rockefeller Plaza, New York 20, New York. Applications will close on December 1, 1960.

## Pennsylvania Art Teacher Wins \$1000 Award from Delta Kappa Gamma Society

Blanche Jefferson, professor of art education at the University of Pittsburgh, and a member of the National Art Education Association, has been named the winner of the Educator's Award presented biennially by The Delta Kappa Gamma Society.

Dr. Jefferson received the \$1,000 award for her recent book "Teaching Art to Children." Her publication was selected from 34 books written by women.

In accepting the award at the Society's International Convention in Miami, Fla., Dr. Jefferson said: "Of special significance to education at this particular time is the fact that an art education book was selected, for it seems as though art in our schools and in the education of teachers is decreasing in emphasis.

"It is alarming how the recent stress upon the teaching of science and mathematics has in some cases crowded art almost entirely out of the curriculum . . . the skill subjects and the precision subjects are, of course, basic and vital areas of education, and all students need them; but so is art, and we must be careful not to deprive students of its refining, cultural, aesthetic influences."

## Kutztown State College Kutztown, Pennsylvania

The 22nd Annual Art Education Conference, sponsored by Kutztown State College, will be held October 28, 1960, on the college campus.

This one-day conference will center on the dedication of the new studio building for art education. The

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"Certainly a welcome example of a comprehensive studio guide. The material source list is indispensable for the beginning ceramics student." Charles F. Gunther, Toledo Museum of Art, Ohio.

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**Ray and Sarah Faulkner, Stanford Univ.**

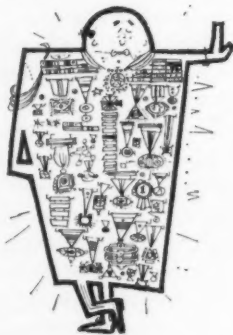
"I know of no other volume dealing with the house and the family which is even comparable." Janet K. Smith, Florida State University.

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theme, DEDICATED TO ART EDUCATION, is aimed at a reflection on the physical requirements aiding the philosophy of art education.

Dr. Edmund Feldman, University of the State of New York at New Paltz, will keynote the conference with an address on "Dedicated to an Ideal: Man Transcends Himself Through Art." This general session, which will be held in the gallery of the new studio building, will be followed by media demonstrations in metal sculpture, photography, painting, and three-dimensional design.

Dr. Albert Christ-Janer, Dean of the Art School Pratt Institute, and author-painter of national significance, will address the conferees following the noon day luncheon on "the facilities for art education."

George Nakashima, craftsman, designer, architect will deliver an address on "Dedicated to Society: Art is Both a Social Product and an Individual Creation" following the evening dinner. Mr. Nakashima lives in New Hope, Pennsylvania, where he builds furniture which exerts a strong influence on both craftsmen and manufacturers.

Formal dedication of the new Sharadin Studio will feature leaders in education and art education.

A symposium composed of the main conference speakers, joined by Miss Ruth Ebken, President of the Eastern Arts Association and a supervisor in the Pittsburgh schools, will consider the "art teacher: enabling the individual to find his own values and freedom is paramount to rehabilitating harmony in all things."

Exhibitions will include the Berman collection of fine art, paintings by Paris kindergarten children, a national exhibition of children's work entitled "Our Town," graphic arts of modern masters, and an exhibition of "Evolution of a Form."

### Art Newspaper for High School

*Art in Action*, a new national monthly art newspaper for junior and senior high school students, has been in the process of being developed during the past two years. Publication has just started, and the newspaper is now available to all secondary school students throughout the country. Ordering and distribution of *Art in Action* will be accomplished through the cooperation of secondary school art teachers.

The purpose of this publication is to disseminate knowledge pertaining to all the visual arts and to supplement and enrich the regular art program of the students. In developing the newspaper, the two most important things which have been considered are the recognition of the creative impulse found in each student, the *art process*, and the importance of developing in every student an aesthetic sense, an appreciation of and for the *art product*; the beauty created by man.

Art teachers who are interested in learning more



about *Art in Action* can receive a free, attractive brochure, explaining the newspaper, by sending their names and addresses to *Art in Action*, P. O. Box 2, Merrick, New York.

### Viktor Lowenfeld Memorial Fund

It was with deep regret that art educators the world over learned of the death of Viktor Lowenfeld last spring. In his memory a fund was established by friends for the purpose of promoting the aims and objectives of art education. Money received by The Fund will be turned over to The National Art Education Association for administration and will be disbursed in accordance with procedures to be established by the NAEA Council.

Dr. Edward Mattil, Acting Head, Dept. of Art Education, Pennsylvania State University, is Chairman of Memorial Fund. Other members of the National Committee are Mayo Bryce, Specialist in Fine Arts, U.S. Office of Education; Ralph G. Beelke, NAEA Executive Secretary; D. Kenneth Winebrenner, Editor, *SCHOOL ARTS MAGAZINE*; F. Louis Hoover, Editor, *ARTS AND ACTIVITIES MAGAZINE*; Charles M. Robertson, NAEA President; and Kenneth Beittel, Pennsylvania State University.

Contributions to the Fund may be made to:

Viktor Lowenfeld Memorial  
P.O. Box 332  
State College, Pennsylvania

### KINDERGARTENS . . . from page 18

tiful equipment are also named as essential to a good kindergarten.

Though some private kindergartens meet these standards, the leaflet points out that many which depend solely on tuition are forced to cut corners in ways that can be damaging to young children. In addition, the cost of private kindergartens tends to make them available only to those children who are already privileged.

In spite of numerous advantages they can give a five-year-old, the leaflet points out, public kindergartens have been providing for only about 40 percent of these youngsters in the nearly 100 years since they were first established.

Whether or not kindergarten experience has a lasting benefit on a person's life is still questionable, the leaflet points out, but a kindergarten program does put a school system "in a better position to meet individual differences at a time in development when these differences are unusually marked."

The leaflet was written for the NEA Elementary Instructional Service by James L. Hymes, Jr., Chair-

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man, Department of Childhood Education, University of Maryland, College Park, Md.

Copies of *Public Kindergartens* may be ordered from Elementary Instructional Service, National Education Association, 1201 16th St., N.W., Washington 6, D.C. 6 pp. Single copy, free; quantity orders, 10c per copy.

### BIBLIOGRAPHY . . . from page 12

Requests for exhibit indicating preference dates should be made to the NAEA National Office, 1201 16th, N.W., Washington, D. C. There is no charge for the exhibit for NAEA members, but members are required to pay transportation charges from place of previous exhibit.

*Paris Ma Ville*, Circulating Exhibit from the French Embassy New York. Available season 1960-1961. Exhibit prepared by Institut Pedagogique National. Contains work of average 4-6-year-old children done in the Paris public schools. Contact Edouard Morot-Sir, Cultural Counselor, (Representative in the U.S.A. of French Universities.) 972 Fifth Ave., New York 21, New York.

*Smithsonian Institution, Traveling Exhibits of Children's Art* Contact Mrs. John A. Pope, Chief, Traveling Exhibition Service, Smithsonian Institution, Washington 25, D.C. Exhibits of children's art from Europe, Southeast Asia, Morocco, Switzerland, and Japan. UNESCO exhibits.

*UNESCO Exhibits*, See American Federation of Arts and Smithsonian Institution listings.

*University of Nebraska, International Children's Art Exhibit*. Contact University Extension Division, The Arts Office, Architectural Hall 101, Lincoln 8, Nebraska.

### Films

*Children Who Draw*, 44 minutes, black and white with color scenes. Sale \$185.00. Rental \$22.50. Brandon Films, Inc., 200 W. 57th St., New York 19, N.Y. This film shows how a Japanese art teacher of a primary school successfully taught art to the first grade children. This film was winner of a Grand Prize in the International Film Festival at Venice, Japan 1956; Robert Flaherty Award 1957; New York Times 16mm Honor Roll 1957.

*Trip to the Moon*, Brandon Films, Inc., 200 W. 57th St., New York 19, N.Y. A technicolor feature film made from selected children's drawings entered in an exhibit of the same title by Centro-Film of Vienna and sponsored by the Austrian Embassy, 1958. Currently a *Children's International Film and Exhibition Project* is being sponsored by the same groups for children of the United States, Austria, France, Germany, Great Britain, India, Italy, Japan, Russia and Sweden. Subject: "Children's Dreams". For information contact Irma Sompayrac Willard, State Art Supervisor, State Department of Education, Baton Rouge, Louisiana or the Austrian Embassy, 2343 Massachusetts Ave., Washington 8, D.C.

Refer to the following motion picture listings in the *International Listing of Teaching Materials in Art Education*, INSEA, 1959. Nos. 675; 676; 698; 699.

### Slides

*Italian Children's Drawings*, School of Severino, Bornaccino Santarcangelo di Romagna, Italy. Konrad Prothmann, Baldwin, New York. Fifty color slides, 2 x 2 showing paintings done by 16 rural school students of Federico Moroni. Arrangement and accompanying manual prepared by Marjorie D. Campbell, Iowa State Teachers College, Cedar Falls, Iowa.

*Japanese Life*, Twenty-two 35 mm. color slides. Price \$3.50

including postage expenses. Edited and published by The Association for Promoting Educational Arts, 2-1 Kanda-Misakicho, Chiyoda-ku, Tokyo, Japan. Series of slides of Japanese children's art work. Manual in English prepared by Osamu Muro.

Refer to the following miniature slide listings in the *International Listing of Teacher Materials in Art Education, INSEA, 1959*. Nos. 929; 930; 933; 934; 936; 944; 950; 951; 952; 953; 956; 957; 958; 959; 960; 969; 975; 987; 988; 995. Not all manuals accompanying slides are in English. Contact Embassy of country for translation of text. Teachers with EAA membership may avail themselves of the following slides sets: Nos. 950; 951; 969; 975.

For additional list of slides, books, and exhibitions available from INSEA see *Education Through Art*, Journal of INSEA, Spring 1959.

#### MILES . . . from page 14

1. How is creative output affected by heritage, by specific teaching, by environmental influences? By *training vs. evocation*?
2. What is the source of the occasional *new* ideas that come from the pioneers, the pace-setters, those who shape the course of human affairs? Is this source available to more than a few?
3. What is the relation of *knowing* in the intellectual sense to "knowing" in the aesthetic sense, or to non-verbal "non-rational" perception?
4. Does the linking of the lower and higher parts of the unconscious by the *conscious* mind give clues to its proper function in the creative process?

To develop any of these ideas further would not only turn this article into a series, it would also take away some of the fun of discovery. It still remains, however, to document what may seem a pretentious theory for a mere art educator to advance and to pay tribute to a group of psychological pioneers less well known than Freud and Jung who, whether we know it or not, may be helping our common cause!

Since the above diagram is certainly not mine, I must first of all acknowledge its origin, its connection to psychosynthesis.\* Dr. Roberto Assagioli has been working in Italy quietly, virtually alone, and relatively unknown for some fifty years; but kindred spirits are now appearing—called "the third force" in psychology, in both Europe and the United States, in an unpublished paper about Ortho-Psychology, written by A. H. Maslow and A. J. Sutich. This force "comprises the psychologists who are interested in those human capacities and potentialities that have no systematic place either in the positivistic or behavioristic theory or in classical psychoanalytic theory. The psychologists concerned are interested in poten-

\*which could be defined not as a psychology attempting to compete with, nor to refute earlier formulations, but rather a synthesis of psychologies, together with a positive element only recently gaining recognition and acceptance.

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tialities such as creativeness, love, self-actualization, 'higher values,' ego-transcendence . . . responsibility, psychological health, etc."\*\* In the United States, this approach—which seems to have been gaining ground since the last war—"finds expression in the writings of Goldstein, Fromm, Horney, Rogers, Maslow, Allport, Angyal, Buhler, Moustakas, etc." (ibid.) And I might add that there is also a noticeable convergence of thinking on basic concepts from other fields—Sorokin in sociology, Ashley Montagu in anthropology, Harold Rugg in education for creativity, to mention only a few.

I have set these down "for the record," knowing that relatively few art teachers care to read psychology in their spare moments! But I also suggest a personal and rather more creative experiment that might be of value to any reader who cared to take the trouble re-examining such accounts of "the creative process" as appear in Ghiselin's well-known book of that title in the light of the diagram here presented; or better still pondering upon his own creative experiences and those of his friends and pupils, those of different orders of "success" and satisfaction.

It is through such introspective adventuring, added to years of observation and experiment in the classroom, that my own hypothesizing emerged, quite independently, almost perforce, so that recent discovery of confirmation from the psychological field came as both comfort and surprise, to lend fresh impetus to further observation and experiment. What has been written here, then, is, for my part, no mere theory; it is conviction, based on mounting evidence. But as such it is of course open to challenge—for what formulation (especially in the light of verbal inadequacy to describe non-verbal experience) is not?

Mr. Barclay-Russell's gauntlet may have had other takers, too. This I do not know. But should any idea here presented stimulate even one of my revered American co-workers—one dealing practically and specifically with the creative impulse—to more purposeful dedication to the task of working experimentally in harmony and cooperation with this group of kindred spirits in a social science, the harvest might be that much increased, and this humble effort far from vain.

\*\*Adrian L. van Kaam, of Duquesne University, in a paper on "The Third Force in European Psychology: Its Expression in a Theory of Psychotherapy".

### Personnel Notes

*Charles Le Clair*, professor of art and chairman of the Art Department of Chatham College, Pittsburgh, has been named Dean of the Stella Elkins Tyler School of Fine Arts, Temple University, Philadelphia, Pa.

Mr. Harold James McWhinnie, art teacher, of the



University of Chicago Laboratory School, has been awarded a Fulbright Fellowship to teach and paint in Grenada, British West Indies for the year 1960-61.

**Rolf Hickman**, assistant professor of art education at the University of Wisconsin, Milwaukee, has been granted a year's leave from the university to fill the newly created position of supervisor of education at the Milwaukee Art Center. Hickman will take the position Sept. 1, 1960. As supervisor of education he will be responsible for all of the educational activities of the art center. These will include education for adults and children, publicity and television.

The art center takes over full sponsorship of the Children's Arts Program, formerly co-sponsored by the Junior League, in July.

**Davis Sellin**, Assistant Curator of Paintings at the Philadelphia Museum of Art, was appointed Administrator of the Pennsylvania Academy Schools effective September 1, 1960.

## Aime Doucette Retires

Aime Doucette, head of the art department of Edinboro State College, will retire after having given more service to the college than any person in the 103-year history of the college.

Mr. Doucette, who for the past 38 years has taught art at Edinboro, has probably helped more art teachers than any person in Pennsylvania. He began teaching high school in Massachusetts at the age of 16 before he had teacher training. After attending Massachusetts Normal Art School, he came to Edinboro at the age of 23. He later received advance degrees from Boston University. He will retire with a total of 45 years of teaching art at the young age of 62 years.

When Mr. Doucette came to Edinboro in 1922 there were only five students studying to become art teachers. At that time he was one of two members of the art faculty. Today he is the head of the art department of eight faculty members with over five hundred students studying to become art teachers. During the time Mr. Doucette was teaching at Edinboro he saw the institution grow academically from a normal school to a four-year college to a college with graduate school. When he began his teaching at Edinboro only six of the present 22 buildings of the college were in use. He served under five presidents.

Mr. Doucette has done fine art work in all fields of art and teaching from simple drawing and lettering to beautiful jewelry and industrial designing.

He was president of the Eastern Arts Association and national president of Kappa Delta Phi Fraternity.

Ray Stapp of the present art faculty and formerly of Bethany College, Kansas, will be acting head of the art department.

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**ART A FRONTIER FOR FREEDOM**, Sixth Yearbook, 1955. 52 pages. Price \$2.00

**RESEARCH IN ART EDUCATION**, Jerome J. Hausman, Ed., Ninth Yearbook, 1959. 196 pages. Price \$3.50

**EVALUATION OF CHILDREN'S GROWTH THROUGH ART EXPERIENCES**, Fourth Reprint, 1959. 60 cents single copy; 10 or more copies, 40 cents

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Set No. 208 8 crayons: Turquoise, Yellow, Rose, Dark Blue, Brown, Dark Green, Black, White, per set \$2.50. • Set No. 209 8 crayons: Yellow-Green, Medium Green, Blue-Green, Medium Blue, Lilac, Light Brown, Dark Brown, Gray, per set \$2.50.

## AMERICAN ART CLAY COMPANY

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PLATE—JUSTIN BRADY  
VASE—EDGAR LITTLEFIELD

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